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# Musical Journal

**A MONTHLY RECORD AND REVIEW.**

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**A. MINSHALL.**  
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[2.] [FEB., 1903.]

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The Book of Music for the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 13th next, at 4 p.m., is now ready; in paper cover one shilling, and in cloth one shilling and fourpence. Applications should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C., who will supply information. We

hope choirmasters in and near London will bring the work of the Union before the notice of their singers, and induce them to join in the forthcoming Festival. There are no fees or subscriptions of any kind to pay, and free railway tickets, including admission, from London and back are provided.

\*\*\*\*

Meetings for the purpose of extending the influence of the Union have recently been held in London, Tunbridge Wells, Maidstone, Luton, St. Albans, Hanwell, and Sevenoaks. Arrangements will gladly be made for a representative of the Union to attend any meeting of choirmasters with the view of forming a local Union, on application to Mr. Croger.

\*\*\*\*

Canon Connor, of Alnwick, has not added to his reputation by his recent conduct to his organist, Mr. Storey. We understand Mr. Storey agreed to take part in a musical service at the Presbyterian Church one Sunday evening, after his own service was over. The Canon, hearing of this arrangement, did his best to get Mr. Storey to break his promise, but without effect. He then tried to secure from his organist that he would never in future accept an engagement of the kind. But Mr. Storey is too independent a man to be thus bound, and therefore resigned his position rather than yield to so unfair and unreasonable a demand. Mr. Storey is to be congratulated on his dignified decision. The aim of this Canon was misdirected, and so failed to hit the mark; but the report of the story will raise Mr. Storey in the estimation of his brother organists.

\*\*\*\*

Professor Prout made some very wise remarks at the Dublin Conference of the I.S.M. on the present Examination Craze. He thought it one

of the greatest evils they had. It seemed to be the great object with many teachers and students, not so much to learn music, but to pass examinations and get medals and certificates. Within reasonable limits, examinations were undoubtedly admirable on all grounds, but the modern craze was distinctly detrimental to their art. Truly, the number of examining bodies is alarming.

\*\*\*\*

We think the following record would be difficult to beat:—The present organist of the Parish Church, Huddersfield, Mr. Henry Parratt—brother to Sir Walter Parratt, the King's Master of Musick—has never failed to play on Christmas Day for thirty years. His father, who preceded him in the same capacity, never missed the same service for fifty years. Thus father and son have played the Christmas Service for eighty consecutive years. Mr. H. Parratt had hoped to have equalled his father's record, but owing to a break-

down in health, just before Christmas, 1902, his doctor insisted on a three months' rest. Mr. H. Parratt has our sincere sympathy and best wishes that the rest will thoroughly re-establish his health.

\*\*\*\*

At the Dublin I.S.M. Conference Dr. Froggatt is reported to have said that "a bad choir would give congregational singing a better lead than a good choir." Surely he could hardly have meant that. He also said that good choir singing and congregational singing were incompatible. We fancy Dr. Froggatt would change his opinion if he would visit a few Nonconformist Churches we could mention, where he would hear remarkably fine congregational singing and choir singing, certainly equal to, if not better than that of an average Church of England choir. It is quite possible to have both good congregational and good choir singing, and both should be heard at every service.

## Passing Notes.



R. MILLAR CRAIG, the conductor of the Glasgow Select Choir, makes the startling statement that the performance of sacred music at ordinary concerts in Scotland has begun to exercise a "demoralising influence." He takes the "Messiah" as an illustration. It is, he says, performed and listened to without even the pretence of devotional feeling, being given usually during the New Year holidays, "our most uproarious festive season." There is surely something of exaggeration in all this. I shall not say that any performance of Handel's great work is now listened to as a sort of devotional exercise, but I am certain that the people who crowd to hear the New Year performances in the leading Scottish towns are not the people who get "uproarious" at the festive season. Apart from its suitability for the Christmas season, the "Messiah" is usually put forward by choral societies during the holiday time as a means of recouping themselves for losses sustained by the performance of less popular works; and you might as well say that the churches should be shut up because a large number of foolish persons partake too freely of the national tippie as veto the "Messiah" for the like reason.

Mr. Millar Craig goes on to say that "it were well if sacred music were now confined to sacred edifices and days, so that the feeling of reverence may not be utterly lost." This raises a very large question. It would be too much to say that such a proposal is wholly impractical, but the thing is certainly never likely to be realised. If we are to hear oratorio (say) only in churches and cathedrals, oratorio in many places will not be heard at all. And what is a "sacred" day? All days are in a sense sacred, just as all good music is sacred if heard in the right spirit. We must be content with a compromise in such matters. One thing I think ought to be insisted on: there

ought to be no applause at performances of such works as the "Messiah." To me it has always seemed an outrage that the singing of "He was despised," or "I know that my Redeemer liveth," should be rewarded with hand-clapping and other audible tokens of approval. That sort of thing may be in place at the opera, but surely in the case of oratorio "the majestic imperturbability of calm" is the fitting accompaniment. If Mr. Millar Craig would try to bring about a reform in that direction he would go some way towards realising his own ideal.

To beat the record seems to be the ambition of a great many people nowadays. A man goes so many hours without food; another man goes so many hours more and wins the popular applause. One crank gets to the top of Ben Nevis and back in five hours; another crank does the trip in four hours fifty minutes, and bears away the medal. Music itself is not exempt from the idiotic craze. Some three or four years ago a German named Berg played the piano for twenty-four hours in succession without stopping. I don't know how he did it. Joshua commanded the sun to stand still, but I never heard that Herr Berg issued an order to Nature to cease her operations. If I remember rightly, the Herr refreshed himself with cups of bovril, playing with one hand while he was drinking. If the bovril hadn't thawed him, I should have called him an ice-Berg. But Berg's record has been broken, a lunatic at Trieste having pounded a piano for twenty-six hours in succession, with two interruptions of ten minutes. A medical examination afterwards showed that the pianist's health was quite normal, says the local report. I should have wanted a phrenologist to examine his bumps! And what about the audience? If I had to listen to twenty-six hours of piano-playing I feel perfectly sure my brain would give way long before the end.





In this connection it is interesting to note the piano-playing statistics cited by Mr. Duncan Hume of Bournemouth, at the recent annual conference of the I.S.M. Mr. Hume says that in the present state of piano-playing we have to cultivate the eye to see about 1,500 signs in one minute, the fingers to make about 2,000 movements, and the brain to receive and understand separately 1,500 signs while it issues 2,000 orders. Small wonder that people are staggered by such a marvellous development of human ability! And this, remember, is merely the mechanical performance of the music, without the exercise of any of the higher powers. According to Mr. Hume's calculation, in playing Weber's "Moto Perpetuo" we have to read 4,541 notes in a little under four minutes. That is about nineteen per second, but as the eye can only receive about ten consecutive impressions per second, it is evident that in very rapid music we do not see every note singly but in groups of at least two or more, probably in patterns of a bar or more at one vision. In Chopin's "Etude in E minor" (in the second set) we have to read 3,950 signs in two minutes and a half, which gives about twenty-six per second. Of course, by frequent repetition complicated mechanical action soon becomes automatic, but even so, Mr. Hume's statistics are sufficiently staggering.

In writing last month about Dr. Annie Patterson's recent book on the Oratorio, I omitted to notice

one curious mistake into which the authoress has fallen. She says that "Ein feste Burg" is popularly known as "Luther's Hymn." I am one of those who believe that "Ein feste Burg" was composed by the great reformer; but "Luther's Hymn," expressly so-called, is the hymn beginning "Great God, what do I see and hear?" with its accompanying tune. At the same time, I am doubtful if Luther had really anything to do with this hymn or tune. The hymn has had a complicated history. It is founded upon one written by Bartholomew Ringwaldt, a village pastor in Prussia. Dr. Collyer, a Nonconformist minister in London at the beginning of last century, met with a translation of the first verse by some unknown person. He wrote three additional verses; and this is practically the hymn we possess. Though generally regarded as Luther's, the tune, as I have said, is doubtfully his. Winterfeld does not include it in his collection of Luther's "Spiritual Songs"; and although another editor gives it, he adds a widely credited story to the effect that Luther picked up the melody from the singing of a travelling artisan. At one time the tune was frequently to be heard at musical festivals in our own country. It was sung by Braham, and Harper, the celebrated trumpet-player, accompanied it with *fanfares* between the lines, such as may be seen in the version of the tune given in Cheetham's Psalmody.

J. CUTHBERT HADDEN.

## The New "Sankey."

**F**RESH from a six months' tour in Australia and New Zealand, Dr. Torrey and Mr. Chas. Alexander, of the Moody Bible Institute, Chicago, have arrived in London, and have been welcomed by a representative gathering of mission workers of the metropolis, including many of Mr. Moody's old committee. Early in February the evangelists go to Edinburgh and commence a campaign which is expected to last for a year or more.

A short mission at Mildmay introduced the workers to London, and attendance at one of the gatherings enabled our representative to see the methods of the new men. Dr. Torrey may well be likened to D. L. Moody. His crisp utterance, direct presentation of Gospel truths, and absence of any sensationalism, bring him into line with the departed evangelist. Mr. Alexander is not cast on quite such parallel lines to Mr. Sankey, and his methods may be voted an improvement upon the old system of sitting at an organ and mainly occupying the time by solo singing. Mr. Alexander has a sympathetic baritone voice with a very clear utterance, and "leads" in fine style. He has also a contagious enthusiasm which produces good results in the way of congregational singing. Not disdaining methods adopted by others, Mr. Alexander induces first one section of the audience, and then another, to try a new song. The "exercize" on the occasion was the famous "Glory" song, which has been described

as "the song which set Australia on fire." It was immensely popular during the Melbourne mission, and while on its merits it would hardly attract attention, in Mr. Alexander's hands it was a song of power and uplifting.

The privilege of a short talk with the singer was subsequently enjoyed. Mr. Alexander improves upon acquaintance, and much of his power over the people is explained by his happy smile and winsome speech. He hopes to give music a very prominent place throughout the whole of the coming campaign, and promises in his book of "Revival Songs" some good "choir pieces," duets, quartettes, and stirring choruses. A question as to his methods was met by a characteristic reply. "My method is to get *every body* to sing." "Yes, but how?" "Get them so that they can't help it. If you give an audience the right kind of words to bright music they'll sing right on—you can hardly stop them." "Are you always successful in that way?" "Well, no, but if there is not much 'sing' in the meeting, I don't mind asking the men to whistle. I had a men's meeting in Melbourne that did not 'go,' and I was surprised at the effect of twelve hundred men whistling 'I surrender all.' Better still, they whistled it in the street, and so advertised the meetings." "What class of music is most effective in your work?" "Without doubt simple Gospel songs. I have tried all means I know of to reach the people, and I find that a little piece like 'My mother's Bible,' or 'Tell mother I'll be there,' will cause more decisions than

a finely rendered oratorio 'gem,' and everything must be judged by results." "How about your choirs? Have any arrangements been made for you?" "I expect each centre will provide a choir which I earnestly hope will be drawn from the ranks of ordinary church choir members. I am always at home with a trained choir, and although they may possibly think there is little to be got out of the music, I generally enlist the sympathies of my singers before I have known them long. There is so much more to be obtained in the way of expression and body of tone from a choir in regular work than is possible from any other equal number of voices, that I shall highly value the co-operation of choir members. I hardly expect to have such another choir as I had in Melbourne; that was twelve hundred strong; but I value quality as well as quantity." "Have you any hints for our choir-masters?" "Hints! well, yes: 'Be yourself; copying other men generally means failure.' 'Get your choir well together. When they touch elbows there is enthusiasm, as a rule.' 'Take your singers into

your confidence—ask them what they would like to sing.' 'Don't tire them—constant change and relief always keep a song fresh.' One more, 'Get them to sing from the heart.'"

Mr. Alexander devotes his energies to "leading" the people, and is accompanied by a skilful pianist, Mr. Robert Harkness, of Bendigo, Australia, whose method of playing is at once original and unique. A concert grand piano is used at the services with excellent effect, and although Mr. Harkness's introductions, interludes, and variations will not, we fear, be found in the book of music, they are very effective in keeping the people well together. At any rate "dragging" is impossible. If the newcomer is able to get "mission" singing out of the "Sankey" rut his arrival will be a good thing for our ministry of song. Something less stately than a cathedral hymn may be necessary for a "popular" service, but the present style of composition may well be improved upon, and we trust Mr. Alexander may be enabled to show us better things.

## Some Continental Contributors to English Psalmody.

### PART I.—THE FRENCH SCHOOL (Continued.)

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO,  
F.R.C.O., L.MUS.L.C.M., L.MUS.T.C.L.

(Author of "The Student's Harmony," etc., etc.)

**B**UT that indefatigable psalmic historian, Mr. James Love, has discovered that the melody is adapted from an interlude for strings, entitled "Pantomime," and contained in the eighth scene of Rousseau's opera, "Le Devin du Village." This remarkable work, which was first produced before Louis XV., at Fontainebleau, in October, 1752, kept the stage for nearly seventy years, and enjoyed more than 400 representations, at the last of which, in 1829, some person unknown, for a long time supposed to be Berlioz, flung an enormous powdered peruke upon the stage, thus giving the work its death blow in a country in which ridicule is said to be never less than fatal. The work was distinguished by all Rousseau's peculiarities, namely, simple melody and most incorrect harmonies. How this particular melody received its title we cannot say, although there exists a tradition of the elders to the effect that it was the identical melody played by his Satanic Majesty upon the fiddle as he appeared to the composer in a dream, and we are thankful that we do not know the name of the individual who first perpetrated the atrocity of introducing such a tune, and from such a source, into the service of the Christian Church. We can only surmise that it must have been done by some benighted soul in the early part of the last century, when the rage for adaptations of all kinds was at its height. Fortunately for us, a better taste now prevails, and the tune has practically disappeared from modern hymnals.

But, as if by way of compensation, the next contribution from French sources to English psalmody

is one of which no musician need feel ashamed. We allude to the tune known as "Morning Hymn," from its associations with Bishop Ken's words of that title. This tune, with which the earlier editions of the Hymnal Companion appropriately opened, was the production of François Hippolyte Barthélémon, who was born at Bordeaux, July 27th, 1741, of French and Irish parentage, and who, settling in England in 1765 as an operatic leader and composer, was justly considered to be one of the finest violinists of his day. Barthélémon married Miss Mary Young, a celebrated vocalist, and the niece of Lampe and Dr. Arne. Although well known in musical circles, and an intimate friend of Haydn, Barthélémon seldom left his adopted country, and died in London on the 20th of July, 1808. His tune, "Morning Hymn," was written at the request of the Rev. Jacob Duché, chaplain to the London Female Orphan Asylum, about the year 1780, and out of gratitude for the number of hymn tunes, anthems, etc., which he wrote for this institution, Barthélémon was made a life governor. Mr. Love states that the earliest publication of "Morning Hymn" he has been able to trace is in Benjamin Jacob's "National Psalmody," of 1819. To the readers of this journal it will be additionally interesting to know that in all probability the tune owes something of its permanent position in English psalmody to the celebrated organist of old Surrey Chapel, the man who, with old Samuel Wesley, was the first to introduce the organ music of Bach into this country.

Strange to say, the next French contributor to English psalmody we hope to notice—French by training and residence rather than by birth—was,



like Barthélemon, a celebrated violinist, and the son of a violinist, namely, Chrétien Urhan, who was born near Aix-la-Chapelle, on the 16th of February, 1790. A protégé of the Empress Josephine, he eventually became solo violinist at the Paris Grand Opera, and at the concerts of the Paris Conservatoire, as well as a noted figure in the principal Parisian chamber concerts of his day. For some time he was organist of St. Paul's Church, and his death, after a long and painful illness, took place at Belleville, near Paris, November 2nd, 1845. As a man, Urhan was something of an eccentricity. Although so closely connected with the opera, M. Choquet says that "during the thirty years he sat in the orchestra of the opera, either from religious scruples, or fear of being shocked at the attitudes of the *ballerine*, he never once glanced at the stage. He dressed like a clergyman, and pushed his asceticism so far as to take but one meal a day, often of bread and radishes." As a musician, however, there was no man of his time who possessed such a knowledge of the strings, all of which he was able to play, including the five-string viola, and the viola d'amore of seven strings, the instrument for which, in the hands of Urhan, Meyerbeer wrote the celebrated solo in the first act of "Les Huguenots." Our interest in Urhan centres in the fact that he is the composer of a melody which was at one time associated with Rutherford's hymn, "The sands of time are sinking," a tune called "Rutherford" in this country, and which first appeared in a collection of tunes known as "Chants Chrétiens," published in Paris in 1834. In the form with which we are familiar with it, the tune was arranged by Dr. Rimbauld, and was first published in England by Messrs. Nisbet and Co., in their "Psalms and Hymns for Divine Worship," in 1867. The harmonies, if by Urhan, are but mediocre, and the tune is now generally replaced by one of higher calibre. The existence of two versions and a varied termination of one of its phrases sometimes caused confusion when the tune was sung by a mixed congregation. Hence, perhaps, another reason for its waning popularity.

Almost every reader of this article who has reached his fourth decade must have heard the hymn tune known as "Silchester," a tune unusually popular in the early sixties when the Bristol Tune Book was as yet only in its first edition. At that time the composer of "Silchester," a short metre tune which did duty on almost every occasion in country gatherings, had scarcely passed away. The Rev. Henri Abraham Cæsar Malan, D.D., a son of one of the professors in the College of Geneva, was born in that city on July 7th, 1787, where, in the Chapelle du Témoignage, he afterwards exercised his ministry, and near which, at Vandoeuvres, he died on the 18th of May, 1864. His son, the Rev. Solomon Malan, was for some time Vicar of Broadwindsor, Dorset, and was personally known to the father of the writer of this article. Dr. Malan wrote a number of other tunes besides "Silchester," but the last named is the only one which, in popularity, has done something to revive the influence of the Genevan element in English psalmody. In its original form, "Silchester" was a tune of seven

lines, but as a short metre—the form best known in this country—it first appeared, in 1849, in Mason and Webb's "National Psalmist." In its original form it was first published at Geneva, in 1825, and was set to the 34th Psalm, in a work entitled, "Les Chants de Sion," and consisting of various tunes from Dr. Malan's pen. It is not clear to whom we are indebted for the version at one time so popular in certain Nonconformist circles in this country. The popularity of the tune is now rapidly on the decline, probably owing to its rejection by the majority of the more modern hymn-tune editors.

With the name of Charles Gounod, born in Paris, June 17th, 1818, whose recent death in that city on the 17th of October, 1893, is still fresh in the memory of our readers, the list of names of French composers to whom English psalmody is more or less indebted is brought to a fitting close. The principal facts of Gounod's career are so well known, and are matters of such recent date, that their enumeration here would be superfluous. It only remains to say that Gounod's connection with English psalmody was doubtless due to his residence in this country during the years 1870 to 1875, the period of the Franco-German War and the political disturbances following thereon. His tunes first appeared in The Hymnary, although arrangements from his larger works in the form of hymn tunes have been inserted in other compilations. Perhaps his most popular tune is that named "Gounod," which first appeared in the hymnal above referred to. That a Romanist of Gounod's calibre should be a popular contributor to English psalmody only goes to show that the latter, like English hymnody, is a thing of cosmopolitan character combined with true Catholic breadth.

Although somewhat outside the scope of this article, we cannot close without reference to Mr. Edouard Silas, who, although born at Amsterdam, August 22nd, 1827, is a Parisian by education, and has now been resident in England for more than half a century. He is the composer of several fine tunes in The Hymnary. His fellow countryman, Berthold Tours, born at Rotterdam, December 17th, 1838, and whose death in London on March 11th, 1897, is still fresh in the memory of our musical readers, although German by training may perhaps be mentioned here. As a contributor to Hymns Ancient and Modern and other hymnals, he has left behind him tunes which occupy a high musical position, even if their popularity is not so great as that which has been accorded to compositions of somewhat feebler calibre.

Later on, through the courtesy of our editor, we hope to have something to say about the influence of Italian and German composers in the sphere of English psalmody, but for the present our purpose must be regarded as accomplished if we have succeeded in showing that even in so distinctly national a thing as English psalmody is generally supposed to be there is an element of French origin or practice which, if not of the first magnitude, is, to say the least, of sufficient importance to be of real and permanent interest to all true lovers of the simpler forms of English worship music.

## Music at Blackheath Congregational Church.



COMBINATION of circumstances rendered our visit to Blackheath a very pleasant one. The morning was keen, and there was a bracing air, which invited brisk movement, and tinged the cheeks of old and young with a healthy glow while taking their way to the sanctuary. Quite a large proportion of elderly and aged folks were abroad, bound for the various churches and chapels, and the expectant air of those who turned aside to attend the service under notice was justified. On early arrival the visitor rather wondered—seeing the almost empty state of the pews—why there was such difficulty in finding a seat which could be devoted to the use of a stranger, but a glance round at the stroke of the clock revealed a church full of people (using the word in a very literal sense as regards the body of the church), forming a sight at once invigorating and encouraging to the minister.

It struck a stranger that a better start might have been made to the service if the choir had taken their seats collectively, instead of straggling in in ones and twos (some very painfully punctual), but the heartiness of the first hymn went far to remove any unwelcome impression. The Congregational Hymnal is in use at the church, and the first hymn was No. 529 in that collection—"God is in His temple." The piece is one of the finest of our hymns of adoration, and its rendering was stately and worshipful, being sung by the congregation as a whole with excellent regard to expression, and with evident enjoyment. The last four lines were taken in unison, and the effect was extremely good. The chant was No. 58, "Make a joyful noise," and was carefully sung, with good "pointing," the judicious support of the organ being noticeably welcome. Hymn 27, "For the beauty of the earth," was a very good piece of congregational singing—the *forte* refrain to each verse ringing out boldly and clearly every time. In this piece, too, one noticed that the minister was putting in a whole-hearted bass from the pulpit—a very welcome change from the far too usual ministerial habit of "saving the voice" for the sermon. The anthem was No. 2, Bradbury's "I will extol Thee, my God, O King," a poor selection for so good a choir, but as afterwards explained

there was a little uncertainty as to the attendance, so a "safe" item was put on. A very fine effect was produced in the next hymn, "One there is above all others," by judiciously varying the accompaniment, so that the singing was made to progress to a fine pitch of excellence. This was quite the best piece during the service, and was a fitting prelude to a most interesting sermon by the pastor, Rev. R. Fotheringham, M.A. The discourse was founded upon the meeting of Isaac and Ishmael at the grave of their father—parted during nearly the whole of their lives they met at the graveside of their parent. The same experience was the lot of Jacob and Esau at the death of Isaac, and a well-thought-out and eloquently delivered address was

grounded thereon, urging that life was too short and too uncertain for misunderstanding, and that every opportunity should be embraced to establish good fellowship, and to bury the feuds which too often divided families and friends. A touching little incident of personal experience was related which occurred during the preacher's boyhood.

"Isaac" was a prosperous son of a prosperous merchant, whose grave was open to receive the body of the parent. Before the family party arrived at the tomb the townsfolk noticed a shabby man standing near the grave holding a few withered flowers in his hand. Unprotected from the wintry weather he stood shivering apart from the crowd, and also away from the space

reserved for the family. After the committal, "Isaac" stepped across to the wayfarer, and saying a few words, of which only one was heard by the bystanders—the word "brother"—he did an unexpected thing in inviting the stranger to take a seat in the coach. The brother had been unfortunate in life's battle, and had not liked to report his doings while he was poor, but filial affection drew him to the graveside, with a happy result on his future life. "Isaac" let "Ishmael" roam no more, but found him a place in hearth and home until he was placed in his father's grave after a few years had elapsed. After the sermon Faber's "O God! whose thoughts are brightest light" was sung with a fine appreciation of the lofty sentiments conveyed in the hymn.

"Hard-heartedness dwells not with souls  
Round whom Thine arms are drawn"



MR. OWEN KENTISH.



# O praise the Lord.

Full Anthem for four Voices.

No. CXXXV, 1, 2, 3, 19, 20.

Music by Sir JOHN GOSS.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 2<sup>d</sup> Tonic sol-fa 1<sup>d</sup>

With animation.  $\text{♩} = 80$ .

**Soprano.** *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

**Alto.** *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

**Tenor.** *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

**Bass.** *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

**ORGAN.** *f*

ser - vants of the Lord. Ye that

ser - vants of the Lord. Ye that

ser - vants of the Lord. Ye that stand in the house of the Lord, that

ser - vants of the Lord. Ye that stand in the house of the Lord, that

stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

O praisethe Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais -

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais -

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais -

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais -



- es, sing prais - es un - to His Name, sing prais-es, sing

- es, sing prais - es un - to His Name, sing

- es, sing prais - es un - to His Name, sing

- es, sing prais - es, sing prais - es, sing

*cresc.* *f* *p* *slower*  
prais-es un-to His Name, for it is love - ly, is love - ly.

*cresc.* *f* *p* *slower*  
prais-es un-to His Name, for it is love - ly, is love - ly.

*cresc.* *f* *p* *slower*  
prais-es un-to His Name, for it is love - ly, is love - ly.

*cresc.* *f* *p* *slower*  
prais-es un-to His Name, for it is love - ly, is love - ly.

*cresc.* *f* *slower* *Fine*

**ORGAN.**

*D.C.*

# Seek ye the Lord.

Short Anthem or Introit.

CHAS. DARNTON.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 2<sup>d</sup> Tone sol-fa 1<sup>d</sup>

Andante.

Soprano. *p* Seek ye the

Alto. *p* Seek ye the

Tenor. *p* Seek ye the

Bass. *p* Seek ye the

ORGAN. *p* *dim.* *p sw.*

M. ♩ = 92.

Soft Ped

Lord while He may be found, Call ye up - on Him while He is near, *cresc.*

Lord while He may be found, Call ye up - on Him while He is near, *cresc.*

Lord while He may be found, Call ye up - on Him while He is near, *cresc.*

Lord while He may be found, Call ye up - on Him while He is near, *cresc.*

Lord while He may be found, Call ye up - on Him while He is near,



Call ye up-on Him while He is near. Let the wick-ed for sake his way, And the un-

Call ye up-on Him while He is near. Let the wick-ed for sake his way, And the un-

Call ye up-on Him while He is near. Let the wick-ed for sake his way, And the un-

Call ye up-on Him while He is near. Let the wick-ed for sake his way, And the un-

add reed

Op. Ped.

-righteous man his thoughts, And let him return to the Lord, and let him return to the

-righteous man his thoughts, And let him return to the Lord, and let him return to the

-righteous man his thoughts, And let him return to the Lord, and let him return to the

-righteous man his thoughts, And let him return to the Lord, and let him return to the

cresc.

cresc.

*mp* Lord, and He will have mercy up - on him. *mf* And to our God, for He will abundant - ly *rit. e dim.*  
*mp* Lord, and He will have mercy up - on him. *mf* And to our God, for He will abundant - ly *rit. e dim.*  
*mp* Lord, and He will have mercy up - on him. *mf* And to our God, for He will abundant - ly *rit. e dim.*  
*mp* Lord, and He will have mercy up on him. *mf* And to our God, for He will abundant - ly *rit. e dim.*

*p a tempo* par - don. Seek ye the Lord while He may be found, *cresc.* Call ye up - on Him  
*p a tempo* par - don. Seek ye the Lord while He may be found, *cresc.* Call ye up - on Him  
*p a tempo* par - don. Seek ye the Lord while He may be found, *cresc.* Call ye up - on Him  
*p a tempo* par - don. Seek ye the Lord while He may be found, *cresc.* Call ye up - on Him

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

*rall.* Seek ye the Lord while He may be found.

*rall.* Seek ye the Lord while He may be found.

*rall.* Seek ye the Lord while He may be found.

*rall.* Seek ye the Lord while He may be found.

*lento* *pp* Seek ye the Lord while He may be found.

F. A. N<sup>o</sup> 29.

These Anthems are also published separately 1<sup>d</sup> each.  
 London: "Musical Journal" Office, 29, Paternoster Row, E.C.



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was very definite in its application after the discourse, and the service closed with a sense of good received.

A short talk after the service with Mr. Owen Kentish, the talented organist, was the means of revealing an enthusiast in his work, and a courteous subject for the questioner. The choir was at one time under the charge of Mr. J. H. Maunder, whose compositions are so well known, and who

now occasionally helps the choir in extra work. The membership of the choir is about thirty-four, with a good attendance as a rule. The regular work is supplemented by special concerts at Christmas and other seasons, with a "lantern" service of a high order once a year. Choir and choir-master are happy in their mutual relationship, and their services are highly appreciated by pastor and deacons. More could not be desired for them.

## How to Accompany a Service.

**I**N distributing the Fellowship diplomas given by the Royal College of Organists on Jan. 10th, Mr. H. W. Richards, Mus.Bac., F.R.C.O., Hon. R.A.M., gave a very practical address to the recipients on "Organ Accompaniment." He said this is a matter worthy of more study than most young players give to it. It is the best opportunity an organist has of showing his literary insight, his taste, and general culture. Of course, I take it for granted that you have a fairly good choir, for without that an accompanist's work is indeed disheartening. No rules can be observed in dealing with an unreliable body of singers, and the organist will often be accused of over-accompanying in his attempts to keep things going, or to save a collapse. Without a dependable choir, a man has to sacrifice his individuality, and concentrate all his attention on steering them through the service. This is, of course, not as it should be. I am also pre-supposing that the ancient habits of giving out the note with its attendant semitone below, filling up chords promiscuously in the left hand, excessive use of arpeggio, and the introduction of meaningless runs and ornaments into the service are now considered as peculiarities belonging to the dark ages. "Word painting" might also be included. I would strongly advise that no attempts be made to musically describe, for instance, either "the pelican in the wilderness" or "the owl in the desert." These efforts are always absurd, and a good variety entertainer can do them far better than an organist. Avoid "startling and extraordinary" effects. This maxim is often disregarded, but I contend that extremes of all kinds constitute the abuse, and not the legitimate use, of a large organ in a church service. Fine organs are constantly condemned for no other reason than this. On behalf of the swell pedal I would plead for less hard labour; an occasional rest will do neither you nor it any harm, believe me. I should much like to see the organist also more adept in changing his stops, and never allow the time of the music to suffer while he is making a deliberate, and perhaps a very choice, selection. The need of a good service player is being more and more recognised, and the subject is being definitely dealt with, as far as can be done outside a church, at those most necessary classes in choir training at the R.A.M. and R.C.M. I have only time, of course, to touch lightly—very lightly—on this important

subject, but I would urge your making a thorough study of your work beforehand. Understand the meaning of your psalms and hymns, so that you may play them with intelligence. Consider, above all, the phrasing of the words. You may think these remarks superfluous, but, indeed, they are not. I heard the other day a capable man accompany a hymn, and at the words "Above the storms of passion," the organ was put into a violent commotion to represent a storm at sea! It is said that organists are not good or strict timists. If you discover this in yourself, spare no effort to remedy it. A choir and organist act and react on one another so strongly, that any indecision or bad time on either side produces an unsatisfactory result generally. Choirs are only too ready to catch the organist's complaint of indecision or slackness—indeed, they pick up his faults more readily than his virtues—but should these failings be evinced by the choir, he should, on the contrary, be proof against their bad influence. If you introduce an obbligate, let it be skilful and thought out. Leave your "inspirations of the moment" until you have riper experience. Again, and this is most important, try and get into sympathy with the composer, and with the singer or singers. This cannot be overrated. If you accompany an anthem by an old master—Purcell, Blow, etc.—do not allow its beauty to be ruined by an infusion of modern sentimentality. This is done sometimes, but it shows a sad want of artistic perception. Well, I am happy in being able to take it for granted, now that you are Fellows of this College, that your technique is good, and that you have a mastery over keyboard difficulties, so now you might study more than perhaps you have done organ tone. I should like to impress upon you in this connection that the organ is not an orchestra, and never will be. All the same, never miss an opportunity of hearing an orchestra; there is no finer education. But do not forget that the organ has endless tone-colour all its own, and entirely peculiar to itself, therefore think out genuine organ effects in your registration, and give us that charming variety, of which our modern organ is capable. In this way let our noble instrument speak for itself. Nothing is more capable of falling from the sublime to the ridiculous than a badly managed organ. Great judgment and tact are therefore required in properly using a large organ, and remember that varied effects can easily be overdone, and become restless, especially in accompaniments, so your zeal

must, as ever, be tempered with discretion. Do not imagine I would for a moment keep the organ entirely in the background. It has golden opportunities of asserting itself in preludes, interludes, during unison vocal passages, and at many other points, and if used rightly the effects should be very fine. Every music-lover knows how distracting a bad accompanist is, and how equally helpful is the one who has given care and thought to his work. You have therefore a most interesting and endless field of study, and an organist has in his power a wonderful influence for good if he chooses to grasp it. Like all influence it is far-reaching, impossible to gauge, and tangible results are not always seen, but he should remember that he communicates his

own thoughts, feelings, and ideas through his fingers by the subtle power of music (in this case the beautiful organ tone), and the more he plays for the love of his work, and strives to become the true artist, the more will he have an uplifting effect on all those who hear him. Who has not heard a beautifully accompanied service, and gone away with higher thoughts and aspirations. Take, then, a high and wide view of your profession, and, finally, I would ask you to bring credit to your diploma, not only as an interesting service player or a brilliant recitalist, but by adding to these important things, those qualities so necessary to all professions—sympathy, refinement, and general self-cultivation.

## Obituary.

### MR. ROBERT GRIFFITHS.

**B**Y the death of Mr. Robert Griffiths, which took place on January 1st, a notable worker in the cause of popular music has passed to his rest, full of years, and of honour which, if not academical, was closely interwoven with the love and respect of men and women all over the world. Twenty-five years spent as secretary of the Tonic Sol-fa College involved Mr. Robert Griffiths in a work which made his name a household word in thousands of homes where the certificates of the College found their way, and all who came into personal contact with him were warmed by his geniality and enthusiasm.

Mr. Griffiths was born on May 21st, 1824, in Carmarthen, but was brought up at Bristol, where as a lad he often led the singing in the Sunday School of Broadmead Chapel—singing entirely by ear. In 1848 his father died, and the family removed to London, where Mr. Griffiths came into contact with some members of Dr. Allon's family, with whom he attended a private musical gathering. He had gained some practical knowledge of music through attending classes held by Dr. Mainzer in Bristol.

Soon after coming to London he became precentor of Islington Green Baptist Chapel, and while there was invited to attend one of the Rev. John Curwen's lectures upon the Tonic Sol-fa system. He went to the lecture, dubbed the method nonsensical, but was broad-minded enough to go further into the matter, finally becoming enamoured of the system and its possibilities. Here was something for the young people at Islington Green who wanted to learn to sing—a want Mr. Griffiths had felt himself unable to satisfy. He formed a Tonic Sol-fa class, which succeeded for a time, but which had to be abandoned through the prejudices and opposition of "old stagers," who didn't want new voices or new methods in the choir. Mr. Griffiths resigned his precentorship at Islington Green, but kept on with his work. He was pressed into service by Mr. Curwen at Dalston (where he formed a singing class of 200), at Carey Street, Strand, and other centres. A business

engagement at this time led him to West Ham, and he joined Mr. Curwen's church at Plaistow. He became precentor there, and enjoyed the closest fellowship with the founder of the system which had so appealed to him.

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Meanwhile Mr. Curwen's labours were increasing, and in response to an appeal for help, Mr. Griffiths gave up business in Manchester to join the head of the Tonic Sol-fa movement in London. This was in 1865, and ten years later the Tonic Sol-fa College was founded. Mr. Griffiths became secretary, and for twenty-five years was responsible for the smooth and successful working of that important institution, which issued during his term of office 662,632 certificates in various branches of musical study, 19,193 being for staff notation requirements. From this post Mr. Griffiths retired two years ago.

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WE regret to record the death of Mr. John Tingle, of Kettering, a quiet, modest, and earnest man, who for many years was much interested in the musical and spiritual life of the town. He was organist of Toller Congregational Church from 1863 to about three years ago. In the fifties he was secretary of the Kettering Choral Society. For many years he was conductor of the Kettering contingent of the Band of Hope Union Choir, and he was the first conductor of the local Nonconformist Choir Union, and regularly attended the Crystal Palace Festivals. He was a deacon and leader of the Bible Class at Toller Chapel. He was much esteemed by those who knew him, and his loss will be deeply felt.

## Nonconformist Choir Union.



THE committee of the Nonconformist Choir Union, desirous of enlisting the co-operation of London choirmasters, arranged an attractive conversatione, which was held at the Baptist Mission House, Furnival Street, E.C., on Tuesday, January

13th. There was an encouraging response to the invitation to attend the gathering, and an interesting and profitable time was spent in listening to the speeches and to the musical selections, which were kindly arranged by Mr. W. C. Webb, A.R.C.O. (Downs Baptist Chapel, Clapton), a member of the executive committee. Mr. Webb was fortunate in securing the services of Miss Mary Fuchs, G.S.M., Miss Edith Nutter, Mr. Robt. A. Kingston, Mr. Henry E. Bowler—all accomplished singers—and Miss E. Squire, a very talented violinist, every one being a Nonconformist musician, and as such accepting the invitation to take part in the proceedings of the evening. Miss E. L. C. Head came also under the latter category, although her contributions to the programme could be classed with neither song, speech, nor playing—she whistled, and thereby provided an attractive and artistic novelty.

The meeting opened with Part I. of the appended programme, each item being enthusiastically received, and more than one recall was insisted upon by the audience.

The chair was to have been taken by Mr. Fountain Meen (chairman of the executive committee), who was unavoidably absent. Mr. E. Minshall, the President of the Union, filled the position, and in the name of the committee extended a very hearty welcome to those assembled. Although suffering from hoarseness, Mr. Minshall spoke at some length with a spirit of enthusiasm. He said that the only object of the gathering was to enlist the interest and support of those present, interest not being in this case a financial term, as there were no salaries, profits, or fees to provide for, and monetary help was not required. The secretary (Mr. T. R. Croger) and others gave up their valuable time because they were convinced that the Nonconformist Choir Union was doing thoroughly good work. An extension in the membership

was very desirable, and it was felt that a large number of metropolitan choirs should, and could, take part in the Union's festivals. Musically speaking, Nonconformist choirs should not be backward in holding up their heads, for, said the speaker, judging from an extensive experience of choirs in all parts of the country, Nonconformist choirs were as good as any others. United excellence was portrayed at the annual festival, an excellent proof of the usefulness of the Union's work among singers. It was desirable that unions be formed in each of the metropolitan boroughs, and in towns within easy reach of London. The existing unions in the country were productive of much good, and it was the testimony of ministers and others that the choirs who participate in the united festivals were greatly benefited.

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membership and in an advance of excellence in executing the programme. One of the results of last year's meeting was the formation of a choir union in Woolwich, and when the conductor (a minister) left for mission work abroad, all the ministers attended at the Choir Union "Social" in order to bid him farewell. This was one of the good results of uniting choirs; they must hobnob with one another, and in personal association the differences which existed between the denominations were bound to diminish. Mr. Croger mentioned many points why the matter should be heartily taken up by choirs. Expressing regret at the action of the railway companies in raising the fares, thus losing the services of distant country choirs, Mr. Croger was happy in saying that, in point of excellence, the last festival was the finest concert yet held under the auspices of the Union.

A bright and interesting speech was delivered by Rev. Cornwall Jones (High Cross Congregational Church, Tottenham), who regarded choirmasters and choir-workers in the relation of "colleagues" in the work of the ministry. He advocated independence in the pulpit with equal force to that of independence in the choir seats, and he always left the choice of the music (except the hymns before and after the sermon) entirely in the hands of his choirmaster. During three ministerial appointments he had found the plan to work well, and he was glad also to testify that during the whole of his experience he had never known an instance of friction. He should be sorry to think that any desire for display was an attraction to join the ranks of the choir, knowing well that in many instances the membership of the choir was undertaken as a definite ministry for Christ. He had many a time been encouraged by the helpful choice of a hymn which clenched the message of the sermon, and had welcomed the choirmaster as a very efficient and intelligent co-worker. Mr. Jones referred with pardonable pride to the condition of the singing in the Welsh churches, where choir work is in a much more

favourable position than in England, and in closing said he would urge the claims of the Union upon his local Free Church Council, with a view to the adoption of the programme of the festival as a Council matter. It was in no spirit of flattery that he said that ministers were deeply indebted to choirs for their work, and if not much was said, much was felt in heartfelt appreciation of the work of the singers.

In response to invitation from the chair some few suggestions were offered by practical persons present, and at the close of the meeting the new book was freely examined, and copies were eagerly bought up with a view to introducing the attractive collection to the members of the choirs represented by the purchasers.

A very special word of thanks is due to Mr. W. C. Webb and his friends for the very excellent musical selection with which the company were favoured. The items were rendered in a highly artistic manner, and were a very decided attraction, contributing in no small degree to the success of the evening, holding the interest of the gathering to its close. The following was the programme:—

PART I.—Song, "Song of Sleep" (Somerset), Mr. Henry E. Bowler; song, "The Children of the City" (Adams), Miss Mary Fuchs, G.S.M.; whistling solo, "Il Bacio" (Arditi), Miss E. L. C. Head; song, "Daffodils a' blowing" (German), Miss Edith Nutter; song, "Come unto Me" (Coenen), Mr. Robert A. Kingston; violin solo, "Adagio from Suite" (Franz Ries), Miss E. Squire; duet, "It was a lover and his lass" (German), Misses Fuchs and Nutter.

PART II.—Song, "The Windmill" (Nelson), Mr. Henry E. Bowler; song, "Who'll buy my lavender" (German), Miss Mary Fuchs, G.S.M.; whistling duet, "Andenken" (Webb), Miss Head and Mr. W. C. Webb; song, "The birds go north again" (Willeby), Miss Edith Nutter; song, "My dreams" (Tosti), Mr. Robert Kingston; violin solo, "Spanische Tanze" (Sarasate), Miss E. Squire.

## What Organists Should Be.

**A**T the Annual Conference of the Incorporated Society of Musicians, held in Dublin last month, a paper was read by Mr. A. Madeley Richardson, M.A., Mus.Doc., on the profession and position of the modern organist. He said that the requirements of an ideal organist were that (1) he should be a first-rate organ player; (2) he must be a thoroughly efficient voice trainer; (3) he must be a good all-round musician; (4) he must be an educated gentleman. Under the heading No. 1, he remarked that the gratitude of all musicians was due to the College of Organists, without which half the organists of the country would not have qualified themselves as they had done. As to requirement No. 2, there was a great scarcity of organists who were good choir trainers. The explanation of the difficulty was the introduction of boy choirs. For the ordinary parish church the organists had had to be content with almost any individual that could be obtained. The results had been, and still were in many places, too dreadful for words. The average boy left to sing by the light of nature was indeed a fearsome thing. The sounds usually produced

were of such an appalling character that the musician stood aghast, and lifted up his hands in amazement, wondering how human ears could tolerate such an abomination. If this were a necessary and permanent state of things, the only alternative for any right-minded person would be to say, "Sweep them away. Have done with these horrors." But happily there was a way out of the difficulty. It had been shown that it was possible to convert naturally bad voices into good ones by a proper system of training. This was practically a new art. It was little required in the past; therefore little cultivated. Now there was an imperative call for it. Therefore the organist must answer, and was answering it. Organists should know more about voice production, and a good way to attain this end was to learn how to produce their own voices. Having dealt with an organist's requirements, as a musician, and proceeded to deal with his requirements as a gentleman, Dr. Richardson advocated that Oxford should follow the example of Cambridge and make residence compulsory on candidates for musical degrees. He favoured the proposal that organists should have University degrees, and deprecated the idea that persons who qualified for arts degrees had no time left for music, for, as



had been said, "it is the workers who work." Having traced the developments of the profession of organists, and the expansion of its duties, the lecturer advocated a reconstitution of Church statutes giving more freedom of action in musical matters to the organist, who was responsible for the music. But the Church of England seemed to be afflicted with an unhappy false conservatism in matters where intelligent reform seemed obviously needed. Let them think of the case of John Wesley and the Methodists. The organist, as chief musician, ought to have control over all purely musical matters, such as the selection of the music, its preparation, the appointment of members and discipline of the choir in so far as it concerned the rendering of the services.

Dr. Keighley, Manchester, referred to the semi-professional organist as one who damaged the profession by lowering fees and in other ways. He disagreed with the proposal to make residence in Oxford compulsory for its musical degrees. An intending organist should be in a great musical centre like London, where he could hear not only organs, but orchestras and big choirs, and should not be shut up in a place like Oxford.

Dr. Cummings, having alluded to his long connection with choir work, beginning in St. Paul's at the age of seven, said they wanted not only to educate the organist, but they also wanted to educate and elevate the singer. Sir John Stainer, it must not be forgotten, was never a choirmaster in St. Paul's, where he had attained the highest position. In that Cathedral the voice trainer had always been a singer, and the same thing obtained in Westminster until recent times. If organists were to be compelled to have University degrees, then clergymen who were to have the care of Church music should

have to pass an examination in music. He agreed that all musicians should be gentlemen, but he did not agree that the only way of attaining this end was by a University degree. He could point to a most noble and distinguished gentleman who had never attended a University—Sir John Stainer's predecessor, John Goss, who was one of the finest gentlemen, and was the best accompanist he (the speaker) ever heard. In days gone by, the best musicians came from the choir boys, who never had a University education. On the other hand, he had known some sad instances of University men, even from Oxford itself, who had forgotten they were gentlemen. They should not think for a moment that they could not become good organists or gentlemen without a University education. It would be a great pity to have that idea go abroad. Organists should know the history of their own Church music. Organists at present often dragged in Gounod and weak imitations, while the compositions of their own Church might as well be deposited in a museum. Gounod was all very well in the theatre. If he wanted to see a good opera he liked to go to "Faust." But they did not want "Faust" in church. Organists should know what was good and true in their Church music, and not go in for this flashy imitation of religious music.

Dr. Bunnett (Norwich) said that if there was a choirmaster at all he should be under the control of the organist.

Dr. Froggatt (Ramsgate) could not understand the desire of the clergy to have at the same time good choir singing and congregational singing. The two things were incompatible. A bad choir would give congregational singing a better lead than a good choir.

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. H. S. Moore.*

### METROPOLITAN.

BARNSBURY, N.—Christmas services were held at Offord Road Congregational Chapel on December 21st, when the choir again rendered some good music, and the congregational singing was worthy of the occasion. At the morning service the "Magnificat" was sung to a good chant by J. Barnby, and the anthems rendered were, "Let us now go" (Hopkins), and "O Zion, that bringest good tidings" (Stainer). The singing went well in the evening, when the chant was a fine setting of "Comfort ye, my people" and the anthems were "There were shepherds" (Vincent), and "Sing and rejoice" (Barnby). These fine pieces were rendered in good style, and were listened to with evident pleasure and appreciation by the congregation. After the evening service a short carol service was held, when a selection from "Carols of Bethlehem" (Curwen), and Goss' beautiful anthem, "Behold, I bring you good tidings," were sung. Opinions may differ as to the suitability of singing carols in church with an organ accompaniment, but on this occasion the carols, which were judiciously chosen, did not sound ludicrous, but, with their old-time flavour, were calculated to put everybody into the right spirit for Christmas. On Christmas Eve a carolling party composed of choir members and friends went forth and made the night melodious with their song. Many good folks were exhorted to "Awake, and salute the happy

morn," and many signs of appreciation and goodwill were shown. Christmas Day was well advanced before the carollers, with heavy eyes but light hearts, returned home, having given and received a great deal of pleasure from the observance of this good old-fashioned custom.

CHALK FARM.—A service of Christmas music was given by the choir at Berkley Road Chapel on Thursday, Jan. 15th, consisting of Charles Darnton's cantata "Tidings of Joy." The soprano solos were sung by Mrs. A. J. Read, the baritone solo by Mr. Fred Coffin. Mr. Arthur Berridge conducted, and Messrs. H. Tilling, A.R.C.O., and Arthur Bucknell accompanied. Mr. Frank Watkins gave an excellent rendering of Gounod's "Nazareth" in the second half of the service. An address was delivered by Rev. T. W. Way, pastor.

CLAPTON.—Mr. W. C. Webb, A.R.C.O., commences another series of his interesting organ recitals in Downs Chapel on February 2nd. They will be given on each following Monday to March 9th. A vocalist assists Mr. Webb on each occasion. Admission is free, with a collection.

HARRINGAY.—At the Congregational Church on Thursday, December 18th, 1902, the united choirs of the Senior and Junior Christian Endeavour Societies rendered W. Howard Doane's Christmas cantata, "The Night of Glory," to a very appreciative audience. Mr. H. E. King conducted, and was as-

sisted by Miss F. King, pianist; Miss A. Camm, organist; and Mr. A. G. Lambert, violinist. The Rev. C. Evan Evans occupied the chair. All the soloists did justice to their pieces, notably Miss F. Mathews, who though very young, showed herself a capable little singer, and fully deserved the applause accorded her. Miss J. Bennett and Mr. H. King both received special praise. The choruses by the choirs were sung splendidly, the light and shade being very marked. During the interval, Mr. Lambert gave Daube's "Canzonetta," as a violin solo, and played "The Blind Boy" on a Japanese violin, and on being encored obliged with "Auld Robin Gray." A silver collection was taken in aid of the Church Building Fund.

**KING'S CROSS.**—At the Argyle Square New Church an evening party, convened by the members of the church and congregation, was held on Wednesday, Jan. 14th, in honour of Miss Amy Sargent, A.R.A.M., till recently connected with the choir of the church. The schoolroom was tastefully decorated and furnished. An excellent programme of songs and duets was contributed by the Misses Sargent, Underdown, and Wilkie, and Messrs. Mudie, Mackenzie, and Moore, all members of the choir, Mrs. Mackenzie, senr., capably presiding at the piano. Some brilliant violin solos contributed by Mr. B. Carrodus were highly appreciated. During an interval refreshments, *à la carte*, were served, after which a presentation on behalf of the members of the church and congregation, voiced by the Rev. James Hyde, minister of the church, was made to Miss Sargent of a handsome electro-plate coffee-urn and a silver chain purse containing £15 3s. The Rev. J. Hyde referred to the long and distinguished services of the gifted lady in the services of the church, and read letters from absent members who alluded in unstinted terms to Miss Sargent's musical gifts. In making the presentation he felt that the recipient would obtain that recognition of her talents in her new sphere (the City Temple) that may not have been possible during the last fifteen years at Argyle Square. Miss Sargent, replying, said she felt a debt of gratitude to the church, as her introduction to the choir had been a great impetus to her professional career, more so than could be readily explained. The presentation came as a great surprise, and her indebtedness was considerably increased by the very kind wishes that followed her to her new appointment. Conversation and music concluded a very happy evening.

#### PROVINCIAL.

**BOURNEMOUTH.**—The annual choir supper, provided by the church officers and friends in connection with the Springbourne Wesleyan Church, was held on 15th ulto, and was a great success, being attended by about fifty choir members and friends. After supper, three toasts only were submitted: The King, the founders of the feast, and the choir; and an excellent opportunity was afforded of an interchange of views between the church officers and the choir. A good programme of vocal and instrumental music and games of various kinds, made the remainder of the evening pass very pleasantly and all too quickly.

**FOLKESTONE.**—On Monday, January 19th, the choir of Radnor Park Congregational Church, assisted by friends, gave a performance of Gaul's "Holy City." Unfortunately, the weather was most unfavourable, but there was a fairly large audience. The soloists were Mrs. Axford, Miss Heron, Miss Page, Miss Francis, Mr. Gordon, and Mr. Inston Bowman. In the opening quartette the voices of Misses Heron and Page, and Messrs. Gordon and

Bowman blended nicely. In "No shadows yonder," Mr. Gordon, the quartette, and the chorus, made a favourable impression. "Eye hath not seen" was tastefully sung by Miss Page, and Mr. Bowman's artistic singing in "A new heaven and a new earth" was much enjoyed. "Come ye blessed" was well rendered by Miss Francis. The choruses went with precision and vigour, particularly "Thine is the kingdom," and "Great and marvellous are Thy works." Throughout the work, however, there was a tendency to hurry the time which occasionally took away from the effect. Mr. Jupe, the energetic choir-master, spared no trouble in preparation of the work, and he conducted easily and quietly. Miss Davies rendered excellent service at the piano. Mr. Ostler presided at the organ, and for a first attempt at anything of this kind, it was creditable. But more orchestral colouring and more regard to phrasing would have added to the performance.

**HECKMONDWIKE.**—January 4th was "Choir Sunday" at the Primitive Methodist Church. Special sermons were preached by the Rev. W. H. Matthews, morning and evening. At the latter service he discoursed ably on "Music and Songs of Praise, in Relation to the Worship of God." In the morning Mr. T. Exley sang effectively Handel's "Comfort ye," and "Every valley," followed by the chorus, "And the glory of the Lord." Miss Lister's able rendering of "Behold," and "O thou that tellest glad tidings" was also followed by the chorus. In the afternoon the choir of the George Street Congregational Church performed Berridge's cantata "The Love of God," and interested a fairly large and appreciative congregation. The principals were Miss Hanson, Miss Brooke, Mr. Milnes, and Mr. Crowther. Conductor, Mr. Marsden; organist, Mr. Bruce. In the evening the home choir again rendered special musical selections. The four recits., "There were shepherds," etc., were well given by Mrs. Robinson; followed by the chorus "Glory to God," and she also sang the sacred song, "The Saviour of the world," in the middle of Mr. Matthews' sermon. Miss A. E. Lister sang "But Thou didst not leave," and the chorus "Lift up your heads" followed. The "Hallelujah Chorus" concluded the service. The choir sang their parts in a very spirited fashion, and Mr. Irvin Hirst, organist and choir-master, is to be congratulated upon a busy and successful "Choir Sunday."—A reunion of former teachers and scholars took place at the school connected with Upper Chapel (Congregational), Heckmondwike, on Friday, December 26th, 1902. Some 1,250 invitations were issued, and about 550 were accepted; old teachers and scholars coming from all parts of the country. A tea was first provided in the schoolroom, to which about 650 persons sat down. Afterwards an adjournment was made to the chapel, where an organ recital was given by Mr. J. W. Burnley, with the following programme: March and chorus, "Hail, bright abode" ("Tannhauser," Wagner); "Scherzo" (Hofmann); introduction and variations on the hymn tune "Hark, the herald angels sing" (C. J. Frost); "Andantino," D flat major, (E. H. Lemare); finale, "Grand Chœur" (Lemmens). During the recital the veteran organist of the chapel, Mr. Samuel Naylor, who has held the appointment for nearly forty-five years, delighted the audience by a masterly rendering of Handel's "Thus saith the Lord," and "But who may abide," and the same composer's "He layeth the beams." Mr. Naylor was in capital voice, and his singing was greatly admired. Afterwards a meeting took place, the chairman being Alderman T. F. Firth, J.P., to whom an illuminated address was presented, in

recognition of his faithful services in the Sunday School, as teacher for forty years. The choir were in attendance, and rendered very effectively the anthem, "The star that now is shining" (Oliver King), the solo in which was well sung by Mr. Hepplestone. The choruses "And the glory," and "Glory to God," from Handel's "Messiah," were also taken, and the four recitatives immediately preceding the last-named chorus were very nicely sung by Miss Popplewell. This young lady, who possesses a light and pleasing soprano voice, with pure intonation, also further distinguished herself by a very sympathetic rendering of the air "Come unto Him," from Handel's "Messiah."

**LONGSIGHT, MANCHESTER.**—At College Chapel (U.M.F.C.) a choral concert in aid of the choir funds was recently held. The audience was not so large as the programme merited, the majority of the items being well appreciated. Miss Ethel Reid (contralto) scored the success of the evening in Stange's "Damon." Her song, "An Old Garden" (Molloy), was also nicely sung. Closely alongside in point of merit came Miss Nora Barker, violinist (a young pupil of Miss H. Burrows, A.M.P.C.M.), whose performance of Spohr's "Romance" and Elgar's "Salut d'amour" was much enjoyed. Miss Dora Marshall (another youthful artiste) gave pleasure at the pianoforte in Ascher's "Alice" and Mendelssohn's "Duetto." Recitations were admirably rendered by Mr. R. Cannell. Mr. Swancott sang two tenor solos, "Devout Lover" (M. V. White), and "O, Promise Me" (De Koven), the latter of which received deserved applause. Madam E. Chadwick gave Ardit's "Dream of Home," and Molloy's "Carnival." Humour was provided by Mr. Sam Coward, whose efforts provoked great amusement. The following were sung by the Hamilton-Slade Glee Party under the conductorship of Mr. H. Wright Greaves:—"Arm, soldiers of the Lord" (Booth); "Love and summer" (West); "There was an old woman" (Jarvis); "Speak to me with thine eyes" (Elliott); "Hunting Song" (Mendelssohn); "Good night, beloved" (Pinsuti). With the exception of occasional roughness in the bass part, and a slight blunder in "The Hunting Song" (caused by the premature entry of sopranos), these part songs were very creditably rendered, and were much enjoyed by the audience.

**NAILSWORTH.**—On Christmas morning Mr. W. Antill, the leader of Shortwood choir, was the recipient of a handsome present in the form of a silver-mounted ivory bâton, inscribed with his name, and also an album beautifully illuminated and containing the names of over a hundred friends in Shortwood who had subscribed to the gift, and this inscription, "Christmas, 1902. The accompanying bâton is presented to Mr. William Antill as a token of respect and esteem by some of his friends at Shortwood, and in appreciation of his work in connection with the choir, as member and leader, for more than forty years; also as a memento of the performance of 'The Elijah' in Shortwood Chapel, November 13th, 1902." We heartily congratulate Mr. Antill, and earnestly hope he will long be spared to use the bâton.

**OUTLAKE, NEAR HUDDERSFIELD.**—On Saturday, January 3rd, the annual tea meeting in connection with the Wesleyan Sunday School was held. In the evening the public meeting was held in the chapel, presided over by Mr. S. Dimmack, of Marsh, and addressed by Councillor Broadbent, of Lindley, and Messrs. J. W. Hanson, of Milnsbridge, and James Sykes, of Huddersfield. Recitations were given by

several of the Sunday scholars. The following items were rendered by the choir, accompanied on the organ by Mr. J. W. Batley: "Te Deum" (Smart); "It came even to pass" (Ouseley); "Magnify, glorify" (Root); "O gladsome light" (Sullivan). A very successful meeting was brought to a close by the Doxology and Benediction.

**STREET.**—At the Wesleyan Schoolroom, at the close of a recent week evening service, Dr. G. W. Eglinton, on behalf of the choir and congregation, presented Mr. W. J. L. Matthews with a handsome black marble timepiece, in recognition of twelve years' service as choirmaster at the Wesleyan Church. The doctor spoke of the thoroughness and painstaking manner in which the late choirmaster had done his work. It was now through ill-health that he felt it necessary to retire from the work. The Rev. Allen F. Parsons added a few appreciative remarks; and Mr. Matthews, in a humorous little speech, heartily thanked the choir and congregation for their appreciation of his services.

**WOTTON-UNDER-EDGE.**—"Very good" was the unanimous verdict of the audience at the close of a most successful performance of Haydn's "Creation," by the Tabernacle Choral Society, on Wednesday, December 31st, in the Town Hall. The whole of the choruses were given with great precision and energy; the attack was good, and care had been given to the production of the piano and forte passages. The tone of the choir was as pure at the finish as at the beginning. The soloists were Miss Edith Evans (soprano), who knows how to sing oratorio music, and who was quite equal to the demands made by the "Creation" music; Mr. Wensley (tenor), who sang with much expression; and Mr. Frank Millman (bass), a great favourite with all local audiences. If we congratulate the choir on their performance we also congratulate them upon their conductor, Mr. Tapscott, who always gives such a firm and clear beat.

#### COLONIAL.

**TORONTO (CANADA).**—Recently the choir of College Street Presbyterian Church gave an enjoyable service of praise in the church, assisted by Dr. Norman Anderson, organist of St. Andrew's Church, Toronto, Mrs. H. W. Parker (soprano), Mrs. W. M. Douglas (contralto), and Mr. H. M. Sampson (tenor). Dr. Anderson played Wagner's Introduction to Act III. and Bridal Music from "Lohengrin," a "Grazioso" by Gluck, and Gounod's "Marche Cortège," from "Irene," also Bach's C Fugue. Mrs. Parker sang Liddle's "Abide with Me," and "God's Slumberland," by Hamilton Gray. Mrs. Douglas sang Sullivan's "The Lord is Risen," and "God shall Wipe away all Tears." The choir sang Gounod's "Send out Thy light," Henry Leslie's part song "The Pilgrims" (unaccompanied), Caleb Simper's "Be Thou exalted," and Watson's "Praise the Lord, O my soul." Mr. A. H. Greene conducted.—On a recent Thursday evening the choir of St. James's Square Presbyterian Church gave an evening of sacred song, under the leadership of Dr. T. A. Davies. The choir sang "O Lord, most holy," by Franz Abt; "There were shepherds," by Vincent; and "Rejoice in the Lord," by Vincent. Dr. Davies played "Allegro Pomposo," by Vincent; "Pastorale," by Lemare; and Finale (en forme d'ouverture), by Hollins. Miss Spriggs sang Dudley "Buck's" "Fear not ye, O Israel," and Mr. C. E. Clarke sang "Judge me, O God," by the same composer. Mrs. R. L. Johnston sang Pinsuti's "I will give you rest."



## Manchester and District Nonconformist Choir Union.

At the annual meeting held on Monday, January 5th, the following officers were elected for the ensuing year: President, Mr. Harold Lee, J.P.; chairman of council, Mr. C. Ashley. Mr. Granville Humphreys, owing to his heavy professional engagements, found it necessary to retire from the position of conductor to the Union, a post he has so ably filled since the birth of the Union three years ago. A hearty vote of thanks was passed to Mr. Humphreys for his valuable services. Dr. Keighley was elected conductor for the year, and Mr. J. W. Turner was re-elected organist. A hearty vote of thanks was also passed to Mr. G. F. Walter, the hon. treasurer, who felt obliged to retire owing to pressure of engagements, and Mr. J. Youatt was elected to the vacant post. Mr. A. Swindells was again made secretary.

It is pleasant to record a balance in hand of £60.

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*The Welcome Home.* March, for Piano. By Hope Gordon. 3s.—Written in 6-8 time, and savours somewhat of the Sousa marches.

*And You Away?* Song. By Wilfrid Saunderson. 4s.—Very sentimental words, but suitable and pleasing music.

*In the Dear Long Ago.* Song. By Guido Romani. 4s.—Another very sentimental song, but decidedly pretty.

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*Organ Arrangements.* Edited by G. C. Martin. "Andante Expressivo" (from Symphony in E), by Sullivan; "Scherzo" (from String Quartette in G minor), by Spohr. 1s. 6d. each.—Two very useful additions to this interesting series of arrangements. Both are free from difficulties, and the latter is very bright.

*Rhapsody in C Minor.* For the organ. By Edwin H. Lemare. 2s.—A fine composition full of variety, but needs careful playing.

*Introduction and Fugue.* By R. L. de Pearsall. Edited by E. H. Lemare.—Very suitable for teaching purposes.

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*The Shadows of the Evening Hours. Tarry with me, O my Saviour.* By Samuel A. Baldwin.—Two evening anthems (the latter with baritone solo) well suited to the words, and very effective.

## To Correspondents.

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QUAVER.—Your melody is good, but your harmony is bad. There are consecutive fifths in chords 5 and 6, and again in 10 and 11.

W. W.—Thanks for suggestion, but it is difficult to carry it out. See our issue for January, 1901.

The following are thanked for their communications: H. S. M. (Aldersgate Street), T. F. (Plymouth), J. J. (Rhyl), W. E. S. (Highgate), T. T. (Derby), F. S. (Spalding), A. R. (Hereford), C. R. P. (Birkenhead), D. F. (Inverness), W. M. (Monmouth), E. R. S. (Thirsk), A. S. (Manchester).



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**Jesus, Thou Soul of all our Joys.**

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**The Lord is my Shepherd.**

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**He is Risen.**

THOMAS FACER.

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"MUSICAL JOURNAL" OFFICE,  
29, PATERNOSTER ROW, LONDON, E.C.

## Manchester and District Nonconformist Choir Union.

At the annual meeting held on Monday, January 5th, the following officers were elected for the ensuing year: President, Mr. Harold Lee, J.P.; chairman of council, Mr. C. Ashley. Mr. Granville Humphreys, owing to his heavy professional engagements, found it necessary to retire from the position of conductor to the Union, a post he has so ably filled since the birth of the Union three years ago. A hearty vote of thanks was passed to Mr. Humphreys for his valuable services. Dr. Keighley was elected conductor for the year, and Mr. J. W. Turner was re-elected organist. A hearty vote of thanks was also passed to Mr. G. F. Walter, the hon. treasurer, who felt obliged to retire owing to pressure of engagements, and Mr. J. Youatt was elected to the vacant post. Mr. A. Swindells was again made secretary.

It is pleasant to record a balance in hand of £60.

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Compass of Pedals, CCC to F, 30 Notes.

### Great Organ, 6 stops.

1. Open Diapason .. .. .	8 ft.	56 notes.
2. Claribella .. .. .	8 "	56 "
3. Dulciana .. .. .	8 "	56 "
4. Lieblich Flute .. .. .	4 "	56 "
5. Principal .. .. .	4 "	56 "
6. Fifteenth .. .. .	2 "	56 "

### Swell Organ, 6 stops.

7. Open Diapason .. .. .	8 ft.	56 notes.
8. Lieblich Gedact .. .. .	8 "	56 "
9. Viol-de-Gamba .. .. .	8 "	56 "
10. Gemshorn .. .. .	4 "	56 "
11. Piccolo .. .. .	2 "	56 "
12. Oboe .. .. .	8 "	56 "

### Pedal Organ, 2 stops.

13. Bourdon.	14. Bass Flute.
--------------	-----------------

### Couplers.

15. Swell to Great Unison.	18. Swell to Pedals.
16. Swell to Great Octave.	19. Great to Pedals.
17. Swell to Great Sub.	20. Tremulant to Swell.

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*And You Away?* Song. By Wilfrid Saunderson. 4s.—Very sentimental words, but suitable and pleasing music.

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*Organ Arrangements.* Edited by G. C. Martin. "Andante Expressivo" (from Symphony in E), by Sullivan; "Scherzo" (from String Quartette in G minor), by Spohr. 1s. 6d. each.—Two very useful additions to this interesting series of arrangements. Both are free from difficulties, and the latter is very bright.

*Rhapsody in C Minor.* For the organ. By Edwin H. Lemare. 2s.—A fine composition full of variety, but needs careful playing.

*Introduction and Fugue.* By R. L. de Pearsall. Edited by E. H. Lemare.—Very suitable for teaching purposes.

*Gavotte, Waltz, Minuet* (in Canon throughout). For two violins and pianoforte. By Battison Haynes. 2s. each.—These three clever pieces are full of interest, and should be very popular amongst violinists, especially for concert purposes.

*Ein Kinderfest.* Ten little pieces for the piano. By Arnold Krug.—Very pretty and dainty, and ought to make pianoforte lessons to young beginners attractive.

*The Shadows of the Evening Hours. Tarry with me, O my Saviour.* By Samuel A. Baldwin.—Two evening anthems (the latter with baritone solo) well suited to the words, and very effective.

## To Correspondents.

D. J.—We much prefer specification No. 3. Though No. 2 is £70 less, and you have the same number of stops, you really get more for your money in No. 3, and also better work.

QUAVER.—Your melody is good, but your harmony is bad. There are consecutive fifths in chords 5 and 6, and again in 10 and 11.

W. W.—Thanks for suggestion, but it is difficult to carry it out. See our issue for January, 1901.

The following are thanked for their communications: H. S. M. (Aldersgate Street), T. F. (Plymouth), J. J. (Rhyll), W. E. S. (Highgate), T. T. (Derby), F. S. (Spalding), A. R. (Hereford), C. R. P. (Birkenhead), D. F. (Inverness), W. M. (Monmouth), E. R. S. (Thirsk), A. S. (Manchester).





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**Jesus, Thou Soul of all our Joys.**

ARTHUR BERRIDGE.

**The Lord is my Shepherd.**

W. A. MONTGOMERY, Mus. Bac.

**He is Risen.**

THOMAS FACER.

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